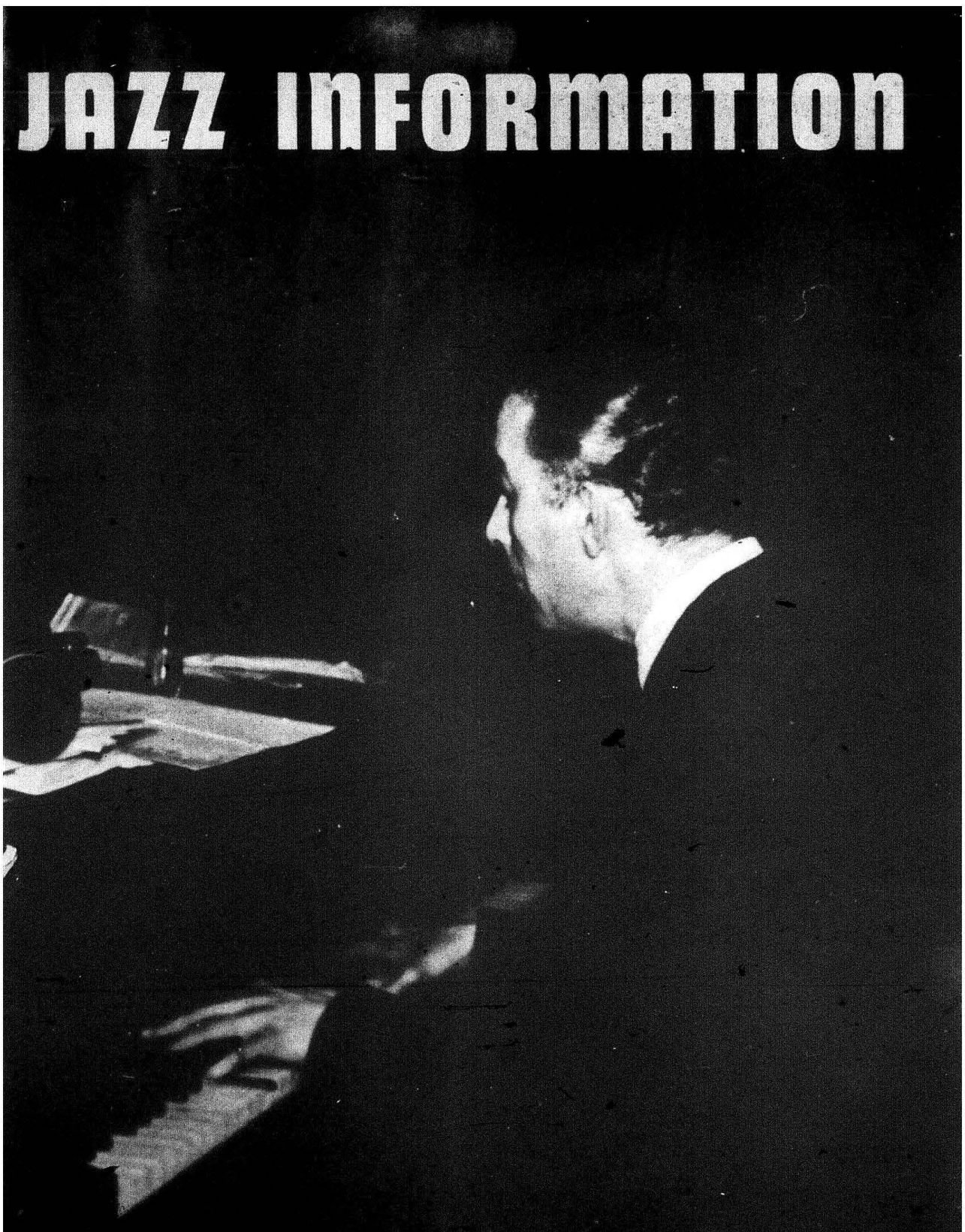
JAZZ INFORMATION



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NOV. 22, 1940

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And, in every issue, interesting and accurate articles on every phase of hot music. Among the features planned for the next issue are:

A biography of Sidney Bechet by Mary E. Karoley, seventh in a series on New Orleans clarinets.

A profile of George M. Avakian, by Charles Miller.

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JAZZ INFORMATION

VOLUME TWO, NUMBER NINE
NOVEMBER 22, 1940

What's New in Jazz . . .

Red Allen Opened at Cafe Society this week with an all-star band. Allen replaces Joe Sullivan, whose mixed band had been featured at New York's famous Village night spot. Claude Jones, Edmond Hall and Billy Taylor of the Sullivan group stayed on with the new outfit. Besides them Allen is using Jimmy Hoskins, drums, and Ken Kersey, piano.

Allen, famous New Orleans trumpeter, has been featured with such bands as King Oliver's, Fletcher Henderson's, Luis Russell's, Mills Blue Rhythm and Louis Armstrong. He left the latter a short time ago. Sidney Catlett and J.C. Higginbotham, leaving Armstrong in California, will come East next week to join Allen's new venture.

A new show scheduled to begin next week at the Cafe will include, besides Allen's band, blues singer Ida Cox, Joshua White's Quintet, Art Tatum and Willie Bryant, master of ceremonies. Those leaving the Cafe are Meade "Lux" Lewis, Billie Holiday and Sister Tharpe.

EDDIE CONDON'S ORCHESTRA RECORDED four sides last week at a session sponsored by Colin Campbell, local collector and hot fan. The sides will be issued on the private label of the Commodore Music Shops. Condon used a band composed of Marty Marsala, George Brunies, George Wettling, Pee Wee Russell and Artie Shapiro. Pianist on the date was "Maurice" -- a pseudonym (to respect recording contracts) for Fats Waller. Titles recorded by the group were Ugly Child, Dancing Foot, Georgia Grind and Oh Sister, Ain't That Hot.

A BLUEBIRD HOT JAZZ RELEASE of six reissues will be available about January first. Featured in this special release will be two sides by the Jones-Collins Astoria Hot Eight which were never issued: Damp Weather and Tip Easy Blues. These were recorded ten years ago in New Orleans by a band including Lee Collins, trumpet, and Sidney Arodin, clarinet. Also set for reissue are the New Orleans Rhythm Kings' She's Crying For Me and Everybody Loves Somebody Blues, with Leon Rappolo on clarinet, and two rare piano solos by Little Brother, Crescent City Blues and Shreveport Farewell.

The reissues also include the McKinney Cotton Pickers' I Want A Little Girl and Milenberg Joys, Bennie Moten's Lafayette and New Orleans, and Paul Whiteman's Ain't Misbehavin' and Nobody's Sweetheart, featuring Jack Teagarden's trombone.

ON THE COVER: ART HODES, now leading his own band at Childs' Rainbow Room, and pianist on the new Signature records reviewed in this issue. Photo by O. Romaine.

ROD CLESS JOINS ART HODES' BAND next week, taking over the clarinet chair from Johnny Gassoway. Hodes opened at Childs' Rainbow Room, 103rd Street and Broadway, two weeks ago. Gassoway, formerly with Bobby Hackett, was filling in after Pip Villani left for a previously contracted job. Cless formerly played with Muggsy Spanier's Ragtime Band, as did Hodes' trombonist George Brunies.

THE NEW EDITION OF "HOT DISCOGRAPHY", Charles Delaunay's index of hot records and their personnels, was issued this week by the Commodore Music Shops. Bound in cloth, the new edition includes a number of corrections as well as a supplement listing recent hot releases.

JAM SESSIONS AT GREENHAVEN INN in Mamaroneck continue each Sunday afternoon with such regulars in attendance as Zutty Singleton, Pee Wee Russell, Joe Sullivan, Max Kaminsky, Artie Shapiro and Roy Eldridge. Sessions now start at four o'clock and end at seven. Planned for an indefinite run at the Westchester spot, the sessions are drawing greater numbers of hot fans every week.

THE METROPOLITAN HOT CLUB held its last meeting November 15 at the Ross Tavern on 51st Street and Sixth Avenue, New York. Pianists Art Hodes and Sam Price were guest performers, and Ralph Berton lectured on "Modern Jazz Trumpet Styles".

MILDRED BAILEY'S ENGLISH PARLOPHONE records will be released in a Decca album soon. These discs were recorded in New York in 1936 under the supervision of John Hammond; Teddy Wilson, Bunny Berigan, Johnny Hodges and Grachan Moncur accompanying Mildred in Willow Tree, Squeeze Me, Honeysuckle Rose and Downhearted Blues. Leonard Feather is preparing a booklet to go with the album.

NEWS IN BRIEF: Pianist Gene Schrader replaced Max Chamitov in Joe Marsala's band at the Hickory House; Chamitov went with Ray Noble. Hot Lips Page plays a week at the Fiesta Danceteria starting November 23. Sidney De Paris has joined Benny Carter's trumpet section. Clarinetist Albert Nicholas left Zutty Singleton's trio at the Vanguard and has not been replaced; Roy Eldridge is temporary third man in the group. Jack Teagarden's orchestra will open an indefinite run at the Arcadia Ballroom on December 11.

New York

GREENWICH VILLAGE: Red Allen's band now at the Sheridan Square Cafe Society with Billie Holiday, Sister Tharpe, Meade "Lux" Lewis, and Art Tatum. Zutty Singleton continues at the Village Vanguard, with Una Mae Carlisle as relief pianist. Lennie Ware's band, at George's, has Eddie Heywood on piano. Nick's has Bobby Hackett's band, a novelty quartet featuring Pee Wee Russell, and a Tuesday night guest orchestra policy (last week: Al Kavelin's Cascading Chords).

MIDTOWN: Kelly's Stable has Coleman Hawkins' band plus Slam's trio. Teddy Wilson's band continues at uptown Cafe Society with Albert Ammons, Pete Johnson, Hazel Scott, and Eddie South's orchestra. Joe Marsala stays at the Hickory House and Pete Brown at Ryan's.

UPTOWN: Art Hodes' Columbia quintet with George Brunies, trombone, is at Childs' Rainbow Room, 103rd St. and Broadway. Erskine Hawkins continues at the Savoy Ballroom. Teddy Powell plays a week at the West End Theatre beginning November 22, and Cab Calloway fills the same week at the 125th Street Apollo. Maurice Hubbard is at Small's, and Fred Moore at the Victoria now has Louis Metcalfe on trumpet. General Morgan plays piano and leads a band

(Continued on Page 27)

KID ORY

by Dave Stuart

It was a cold Christmas, one of those icy cold nights, when Edward Ory was born. The roads were filled with slush and mud, and La Place, Louisiana, was a long 29 miles from New Orleans in such weather -- so Mrs. Ory just "up and had" the last of her five boys.

Edward became interested in music in 1900, when he was eleven years of age. Without money to buy instruments, Ory and four friends organized a string band and made their own banjos, guitars and violins. Edward assembled a banjo with a tin can and a piece of ½"x1½" for a neck. This he strung with five copper wires to make an old style plectrum banjo.

Foster Lewis built a bass with a soap box and a 1"x2" for a neck; Ozemay Matthews made a guitar out of a cigarbox. Lewis Matthews, Ozemay's brother, created a fine violin out of another cigarbox and a bow from a piece of cyprus strung tightly with several spools of his mother's best No. 12 linen thread. Eddie Robinsnn, the drummer, had the simplest job of getting an instrument. He merely sat on one chair, turned another upside down and drummed on the legs.

With these homely instruments Ory's String Band played the best of the local dances and picnics. The money gained was kept intact by treasurer Ory until there was enough in one lump to buy the band's first real instrument -- a valve trombone in good used condition for $7.50. By saving all the money accrued from their playing, the rest of the band outfitted itself with real instruments. Lewis bought a violin; Ozemay, a guitar; Foster bought a bass and Eddie secured a set of drums.

Occasionally Ed was allowed to go to New Orleans to visit his sister. While walking around town on one of these trips he spied a slide trombone hanging in a music shop window -- a glittering silver temptation. He asked the owner to hold it for him and a month later, after a complete draining of the Ory String Band treasury, he returned to New Orleans and bought it. Ed couldn't get back to his sister's house fast enough to try it out. This is his story of that day:

"I was sliding around on the horn, getting a pretty good feel of it, when my sister came into the room and said King Bolden was in the parlor and wanted to see me. I went in the room and he said:

"'Pretty fine horn you play there, lad. I was walkin' down the street and heard you a block away. Been playin' it long?'

"'Just got the horn today--just trying it out.'

"'Fine! You play the kinda horn I like. I need a trombone man now -- how'd you like to join my band?'"

Badly as Ed wanted to go with Bolden, he returned to La Place and his String Band. His mother had made him promise to remain at home until he was twenty-one. However, he managed to get back to New Orleans occasionally, and always sat in with the Bolden band.

"What power that Bolden had! That's what he had -- power! He got his stuff from the Baptist Church on the corner of Jackson and Franklin Streets!"

In 1911, when Ed was twenty-two, he took his five-piece string band into New Orleans to crack the "big time". After looking the city over

they decided it would be best to play around Gretna and Algiers until they were sure enough of themselves. Most of their dates were played at either Lincoln or National Park.

Lewis Matthews decided he'd rather play cornet than violin. so Ed called in O'Neal Levessey to take up the violin part. About this time the band moved into New Orleans, and with the late Johnny Dodds added on clarinet, was soon hailed as the hottest band in town.

According to Ed, Johnny Dodds was working for the local street car company and playing his clarinet at night for the pleasure Ory gave him his first band job with enough money so that he could quit his positinn and take up music in earnest.

Ed's band played around town at the usual stands available at that time: cafes, honky tonks, whore houses, street parades, picnics and private dances. The band played many a funeral march at the established price of two dollars a man.

"Coming back from the cemetery how we'd go. Every man blowing for all he had. And during Mardi Gras -- man! that's when we really had fun. All day and night bands marched up and down the streets playing their heads off. We played sometimes for a local colored fraternity and marched in front of their parade.

"The whites had an idea of a real king -- he came in on Canal Street. The colored people had the King of the Zulus and he came in on Basin Street -- dressed in funny feathers and straw -- boy, that was something."

There were many changes in the band during the next seven years. Most of the important changes centered around the cornetist. When Lewis Matthews dropped out, Ed hired Papa Mutt Carey. Then, about the end of 1914, Carey took Dodds and left for Chicago. Ed secured Wade Waley on clarinet and Joe Oliver on cornet. It was Ed who first tacked the regal title on Joe. He billed him as "King of the Cornet" and featured him in all the band's numbers.

One evening as Ed approached the hall where they were playing, he noticed that the sign in front read "Kid Ory's Brown Skinned Babies". Asking the manager where the name "Kid" came from, he was promptly told that the "women of New Orleans gave you that name -- you're the Kid to them so you're Kid Ory from now on". This was as good as being King. "Kid" was only applied to the very few musicians around town who were well liked by the girls -- so if you couldn't stand up front of the band and play a cornet, you could sit in back and play enough tail-gate trombone to have the girls call you "Kid".

In 1916 Oliver left the band to go to Chicago, and Ory called in a fairly well known youngster named Louis Armstrong to take his place. But in the summer of 1918 Louis left Ory to join Fate Marable and his Jazz-E-Saz Band, working up and down the river on a boat. Louis was replaced by Henry "Kid" Rena, who played the year out, until Kid Ory disbanded and left for Chicago to join Oliver.

During the year 1915 Ory took his first real trombone lessons from a New Orleans teacher named John Bouncer. These lessons lasted but a short time and it wasn't until some years later, when he was in Chicago, that Ed took them up again. At that time he secured a teacher by the name of Schimero. The lessons were mainly taken "to brush up on my readin'", since he developed his own style of tailgate almost from the first.

"It was just a feelin' I had -- just kept playin'... when you're reading music you just think of different things, they just sound good to you and you keep the style", is the way Ory tells about it.

"Most of the fellows (in New Orleans) could play like I did, but they had no feelin' of harmony... I always picked three notes -- out of the three you couldn't go wrong."

Speaking of the other trombonists of the time, Ory remembers Zue Robertson as being "very good", but the "best legitimate trombonist was Batiste de Lear in New Orleans -- he played with John Robichaux."

Kid Ory's trip to Chicago and Oliver turned out to be a roundabout and protracted one. He'd always wanted to see California; having a couple of months to spare before he was to join the King, he boarded a train for Los Angeles. When he arrived there he was offered a job at the Cadillac Cafe, at more money than Joe was to pay him. So he stayed.

Ory sent for Manuel Mennita, pianist, Wade Waley, Alfred Williams, drummer, and Papa Mutt Carey. The band worked at the Cadillac for six months and then moved into the Dreamland, where they stayed another six months. An offer came from the Creole Cafe in Oakland, which they accepted. Sundays they played the Cliff House in San Francisco.

In the spring of 1921 Reb Spikes wrote Kid Ory to bring his band to Los Angeles and record several new tunes. Reb and Johnny Spikes (they owned a music store at 12th and Central) wanted to enter the recording business. This rather unfortunate adventure for the Spikes Brothers (they lost money) produced the first recordings of colored New Orleans music. The records were issued some two years before the Oliver Creole Jazz Band made its appearance on wax.

Kid brought Freddie Washington (who had replaced Mennita on piano in Oakland) and Mutt Carey south with him. In Los Angeles he picked up Ben Borders on drums, Dink Johnson for clarinet and Ed Garland on bass.

The band went to Santa Monica, about sixteen miles from Los Angeles, and after several rehearsals cut six sides, four of which were accompaniments for blues singers. The titles are as follows:

Ory's Creole Trombone -- Society Blues, Sunshine 3003, Nordskog 3009, Hollywood; When You're Alone -- Krooked Blues (Roberta Dudley, vocal), Sunshine 3001, Nordskog 3007; Maybe Someday -- That Sweet Something (Ruth Lee, vocal), Sunshine 3002, Nordskog 3008.*

* See August 9th JAZZ INFORMATION for more about these records.

While he was in Los Angeles, Kid Ory was offered the job of opening the Plantation Cafe in Culver City. The management wanted a twelve-piece band, but Ory could find no more than seven men he thought suitable; so he turned down the job and went back to San Francisco. Ory's band remained in the San Francisco vicinity until 1922, when once more they returned to Los Angeles, this time to play a taxi dance at 3rd and Main Streets.

Kid added T. Barner on trumpet, Billy Butler on alto sax, Bud Scott on banjo and Pop Foster, bass. At this time, he decided to take up the alto sax with Butler as his teacher. The only time he ever played alto professionally was during the first six weeks he was with Oliver. George Fields, then playing trombone with King Joe, had six weeks left on his contract. Ory occasionally plays alto now, for his own amusement or when trying out a new composition.

Kid Ory's Band played around Los Angeles until the latter part of 1924, when they disbanded and Kid went to Chicago to join Louis Armstrong at the Dreamland. When Louis left, several months later, to join Erskine Tate, Ory finally fulfilled his arrangement to join Oliver, who was at the Plantation. It was at this time that Ory played his alto.

Oliver took the band to New York in 1927 to play the Savoy, and after a short time Ory left to go with Dave Peyton's band in Chicago. In 1928 he went with Clarence Black at the Savoy, and in 1929 made another change to join the "Chicago Vagabonds" at the Sunset Cafe.

From February 1926 until late in 1929 Kid Ory played on some of the greatest hot records ever made. In February, Armstrong organized the Hot Five for the Okeh record company. As Bill Russell said -- Louis was fresh back from New York and just had to "stretch out", and a five-piece New Orleans barrelhouse bunch was the natural outcome. Tail-gate Ory was sent for to back Louis the way he wanted. Of the other members, Johnny St. Cyr, the late Johnny Dodds and Lil Armstrong, Lil was the only one not

from New Orleans. However, Lil had much to do with arranging the background, and played enough New Orleans chording to support the fine improvised ensembles.

For those few wild years Kid worked night and day, recording with Louis, Jelly Roll Morton, Tiny Parham, King Oliver, J. William and a mess of blues singers.

One day he remembers in particular. The Hot Five was called to the Okeh studios to accompany some six or eight blues singers. The only one Kid Ory remembers is "Ma" Rainey.*

"I think she (Ma Rainey) was a little lower than Bessie -- more bluer -- an old timer. She looked old time and sang old time."

They started out in the morning with the regular set-up of Louis, Dodds, St. Cyr, Hardin and Ed, and played several hours until Armstrong grew weary and walked out. George Mitchell was called in to take Louis' place, but after several more hours he too left. Finally a third trumpeter was produced -- Ory remembers him only as Wilson -- and the Five recorded until late that evening.

"It was an easy job for me", Ed says. "All I had to do was play some slow tail-gate blues and I picked up about two hundred and fifty dollars for the day".

It was fun making the Hot Five records, and one particularly funny day was the Heebie Jeebies date. Kid Ory desbribes it as follows:

"When Louis got up to play his solo (you had to get close to the horn in those days, they didn't have microphones), instead of playing his horn he started singing -- well, all the big shots of Okeh who were out front started laughing so loud that they had to go into the other room. Louis just stood up there shouting his head off and making funny faces -- that was a big joke on the band."

When he went to St. Louis and on to New York with Oliver, Ory missed one of the Hot Five dates. This was early in 1927, so I named a few of the titles recorded at that time. It finally came down to Irish Black Bottom and You Made Me Love You. Ed is quite sure this is the one he missed, and says that John Thomas made those two sides.#

He is also positive that he never recorded with Johnny Dodds on any of the Black Bottom Stompers dates. Ory believes Honore Dutrey played trombone on the Brunswick Wild Man -- Melancholy.

In 1929, Ory got homesick. His wife and home were in Los Angeles and with a pocket full of gold, he left Chicago for good. He had been home but a short time when Mutt Carey asked him to play at the Green Mill. After a six month stay he joined Leon Rene for the stage show "Lucky Day" and remained while the show played the Mayan, Pantages and Orpheum Theaters in Los Angeles, did a stint in San Diego, and after some song right trouble finally closed in San Francisco in 1930.

Kid returned to Los Angeles and went with Emerson Scott at the Alabam Club. A short time after that, in 1931, Ed took his last musical job. Freddie Washington opened the Club Araby and Ory played there two months and then had trouble getting his money. He quit!

"When money got to twenty a week -- and I had to fight to get that -- man I was through!"

Today Edward "Kid" Ory lives comfortably with his wife in their neat green and white house just off "The Avenue". You can catch Ed any morning fussing around his flower garden watering or transplanting a batch of flowers. He'll spin you a few funny tales about the old days -- just drop in and say "Hello, Kid, how's the front lawn this morning?"

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* EDITORS' NOTE: Attempts to identify the recording date described have not yet been successful. So far as has been known, no Rainey records were issued on Okeh.

EDITORS' NOTE: Trombone player Hy Clark claims to have replaced Ory on certain Hot Five sides.

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NEW YORK CITY

DISCOGRAPHY OF

SIDNEY BECHET

by John D. Reid

All the records listed below have been played for and identified by Sidney Bechet himself. The assistance of the following persons in compiling the discography is gratefully acknowledged: E. B. Sullivan, William Russell, Clarence Williams, George Beall, George Hoefer, Herman Rosenberg and Gene Williams.

J. D. R.

ABBREVIATIONS

Bald - Baldwin
BB - Bluebird
Br - Brunswick
Bu - Buddy
De - Decca
EBr - English Brunswick
ECo - English Columbia
EPar - English Parlophone
FBr - French Brunswick
Ge - Gennett
HRS - Hot Record Society
Me - Melotone
OK - Okeh
Si - Silvertone
Va - Variety
Vars - Varsity
Vi - Victor
Vo - Vocalion

1920

BENNIE PEYTON'S JAZZ KINGS

Sidney Bechet, clarinet and soprano sax; Fred Coxido, alto sax; George Smith, violin; Pierre De Cayo,

Photo by
Jack Masters

piano; Henry Sapiro, banjo; Bennie Peyton, drums. Recorded in London for Columbia Graphophone Company. Not issued because the waxes were overcut.

High Society	never issued
Tiger Rag	never issued

1923

BESSIE SMITH

Accompanied by Sidney Bechet; Buddy Christian, banjo; Clarence Williams, piano. This was Bessie Smith's first recording tryout; recorded for Okeh.

I Wish I Could Shimmy Like My Sister Kate	never issued

CLARENCE WILLIAMS' BLUE FIVE

The early Blue Five records were made in New York with Thomas Morris, cornet; Charlie Irvis, trombone; Buddy Christian, banjo or guitar; Clarence Williams, piano. Bechet played soprano sax on the majority of the dates. He is also featured on clarinet on many sides; and, on a few, played sarrusophone.

On one date Valaida Snow, a girl trumpet player, was used in place of Morris. Later dates with Louis Armstrong, cornet, are marked with one asterisk. One of the final dates had Bubber Miley on trumpet and is marked with two asterisks. One Okeh session (73204-5) had both Bechet and Buster Bailey.

Clarence Williams' Blue Five

Wild Cat Blues (71706)	OK 4925
Kansas City Man (71707)	OK 4925

Sara Martin, acc. by Clarence Williams' Blue Five

Blind Man Blues (71711)	OK 8090
Atlanta Blues (71712)	OK 8090

Mamie Smith, acc. by Harlem Trio

Lady Luck Blues (71725)	OK 4926
Kansas City Man Blues (71726)	OK 4926

Eva Taylor, acc. by Clarence Williams Trio

Oh Daddy Blues (71747)	OK 4927
I've Got The "Yes We Have No Banana" Blues (71748)	OK 4927

GREELY AND DRAYTON

Acc. by Bechet, Johnny Dunn and Clarence Williams.

Original Charleston Strut	Columbia ---

Clarence Williams' Blue Five

Achin' Hearted Blues (71797)	OK 4966

Clarence Williams' Harmonizers

Irresistible Blues (71910)	OK 8129
Jazzin' Babies Blues (71911)	OK 8129

Clarence Williams' Blue Five

'Tain't Nobody's Business If I Do (71928)	OK 4966
New Orleans Hop Scop Blues (71929)	OK 4975
Oh Daddy Blues (71930)	OK 4993

Rosetta Crawford, acc. by King Bechet Trio

Down On The Levee Blues (71945)	OK 8096, EPar E5234
Lonesome Woman Blues (71946)	OK 8096, EPar E5234

Sara Martin, acc. by Clarence Williams' Harmonizin' Four

Graveyard Dream Blues (71961)	OK 8099, EPar E5235
A Green Gal Can't Go Wrong (71962)	OK 8099, EPar E5235

Margaret Johnson, acc. by Clarence Williams' Blue Five

If I Let You Get Away With It Once (71972)	OK 8107, EPar E5187
E Flat Blues (71973)	OK 8107, EPar E5187

1924

Clarence Williams' Blue Five

Shreveport (72040)	OK 40006

Old Fashioned Love (72041) OK 4993

House Rent Blues (72059) OK 8171
Mean Blues (72060) OK 40006

Virginia Liston, acc. by Sidney Bechet, guitar

Jail House Blues (72265) OK 8122

(Unknown white singer)

Acc. by Bechet.

Fooling Me — Issued on Vocalion or Perfect
Pleasure Mad

Sara Martin, acc. by Williams Harmonizers

He's Never Gonna Throw Me Down (72587) OK 8154
Too Late Now, Get Your Money Back (72592) OK 8154

* Clarence Williams' Blue Five

Texas Moaner Blues (72914) OK 8171

* Virginia Liston, acc. by Clarence Williams' Blue Five

Early In The Morning (72915) OK 8187
You've Got The Right Key But The Wrong Keyhole (72916) OK 8173

Note; Okeh 8196 by Virginia Liston is incorrectly labeled "acc. by Sidney Bechet".

* Sippie Wallace, acc. by Clarence Williams' Blue Five

Baby I Can't Use You No More (73007) OK 8212
Trouble Everywhere I Roam (73008) OK 8212

Sippie Wallace, acc. by Clarence Williams Trio

I'm So Glad I'm Brownskin (73014) OK 8197
Off And On Blues (73015) OK 8197

* Clarence Williams' Blue Five - Eva Taylor, vocals

Mandy, Make Up Your Mind (73026) OK 40260
I'm A Little Blackbird (73027) OK 40260

---

* Louis Armstrong, cornet.

* Josephine Beatty, acc. by the Red Onion Jazz Babies

Nobody Knows The Way I Feel This Mornin' (9246) Ge 5626, Si 4030
Early Every Morning (9247) Ge 5626, Si 4030, Bu 8024

* Red Onion Jazz Babies

Cake Walkin' Babies From Home (9248) Ge 5627, Si 4030

DUKE ELLINGTON AND HIS KENTUCKY CLUB ORCHESTRA

Bubber Miley, trumpet; Sidney Bechet, clarinet and soprano sax; Otto Hardwick, alto sax; Charlie Irvis, trombone; Duke Ellington, piano; Fred Guy, guitar; Sonny Greer, drums. Recorded for Brunswick.

Twelfth Street Rag never issued

1925

CLARENCE WILLIAMS' BLUE FIVE

** Margaret Johnson, acc. by Clarence Williams' Blue Five

Who'll Chop Your Suey (73081) OK 8193
Done Made A Fool Out Of Me (73082) OK 8193

* Clarence Williams' Blue Five - Eva Taylor, vocal

Cake Walkin' Babies From Home (73083) OK 40321

* Eva Taylor, acc. by Clarence Williams' Blue Five

Pickin' On Your Baby (73084) OK 40330

Cast Away (73204) - Waltz OK 40330

* Clarence Williams' Blue Five Eva Taylor, vocals

Papa De Dada (73205) OK 8215

Coal Cart Blues (73684) OK 8245
Santa Claus Blues (73695) OK 8245

---

* Louis Armstrong, cornet.
** Bubber Miley, trumpet.

1930

NOBLE SISSLE'S ORCHESTRA

Tommy Ladnier, Arthur Briggs, trumpets; Burns, trombone; Sidney Bechet, soprano and bass sax; Ramon Usera, Ralph DeChesney, Rudy Jackson, saxes; Pinckney, piano; Frank Ethridge, guitar; Edward Coles, bass; Jack Carter, drums. Recorded in New York.

Roll On Mississippi Roll On Br ---, FBr 9073, EBr 1158
Wha'd Ya Do To Me Br ---, FBr 9073, EBr 1158
Loveless Love Br 6073, Me 12444, FBr 9049, EBr 1117
Got The Bench, Got The Park Br 6073, FBr 9049, EBr 1117
Basement Blues - v.c. Sissle Br 6129, FBr 500124

1932

NEW ORLEANS FEETWARMERS

Tommy Ladnier, trumpet; Teddy Nixon, trombone; Sidney Bechet, soprano sax and clarinet; Henry Duncan, piano; Wilson Myers, bass; Morris Morland, drums. Recorded in New York September 15, 1932.

Sweetie Dear (73398) Vi 23660, BB 7614
I Want You Tonight (73399) v.c. Meyers Vi 23358, BB 10472
I Found A New Baby (73400) Vi 24150, BB 10022, HMV 4991
Lay Your Racket (73501) v.c. Billy Maxey Vi 23358, BB 10472
Maple Rag (73502) Vi 23360, BB 7614
Shag (73503) Vi 24150, BB 10022, HMV 4944

1934

NOBLE SISSLE'S ORCHESTRA

Wendell Culley, Demus Dean, Clarence Brereton, trumpets; Chester Burrill, trombone; Sidney Bechet, soprano sax and clarinet; James Tolliver, Ramon Usera, Harvey Boone, saxes; Oscar Madera, violin; Harry Brooks, piano; Howard Hill, guitar; Edward Coles, bass; Jack Carter, drums. Recorded in Chicago.

Under The Creole Moon (9295) v.c. Sissle De 153
The Old Ark Is Moverin (9296) v.c. Billy Banks De 154, EBr 01851
Loveless Love (9297) v.c. Lavada Carter De 154, EBr 01851
Polka Dot Rag (9298) De 153

Issued on Melotone under name of "Georgia Syncopators".

Same personnel as preceding session, except Chauncey Haughton in place of Boone. Recorded in New York.

That's What Love Did To Me (60888) v.c. Leana Horne — De 778
You Can't Live In Harlem (60889) v.c. Billy Banks — De 778
I Wonder Who Made Rhythm (60890) v.c. Banks — De 766, ECo DB5032
Tain't A Fit Night Out For Man (60891) v.c. Sissle — De 788, ECo FB1493
I Take To You (60892) v.c. Leana Horne — De 847, ECo DB5032
Rhythm Of The Broadway Moon (60893) v.c. Sissle — De 847, ECo FB1493

1937

NOBLE SISSLE'S ORCHESTRA Featuring Sidney Bechet

Wendell Culley, Demus Dean, Clarence Brereton, trumpets; Chester Burrill, trombone; Sidney Bechet, soprano sax and clarinet; Ramon Usera, Chauncey Haughton, Gil White, saxes; James Tolliver, piano; Jimmy Miller, guitar; Jimmy Jones, bass; Wilbur Kirk, drums. Recorded in New York.

Bandana Days (398) — Va 552
I'm Just Wild About Harry (399) — Va 552
Dear Old Southland — never issued
St. Louis Blues — never issued

NOBLE SISSLE'S SWINGSTERS Featuring Sidney Bechet

Sidney Bechet, soprano sax and clarinet; Jimmy Miller, guitar; Jimmy Jones, bass; Wilbur Kirk, drums. Recorded in New York.

Okey Doke (406) — Va 648, Vo 3840
Characteristic Blues (407) v.c. Billy Banks — Va 648, Vo 3840

1938

SIDNEY "POPS" BECHET With Noble Sissle's Swingsters

Clarence Brereton, trumpet; Sidney Bechet, soprano sax and clarinet; Gil White, tenor sax; Harry Brooks, piano; Jimmy Miller, guitar; Jimmy Jones, bass; Wilbur Kirk, drums. Recorded in New York.

Viper Mad (63263) v.c. O'Neil Spencer — De 7429
Blackstick (63264) — De 2129
When The Sun Sets Down South (63265) — De 2129
Sweet Patootie (63266) v.c. O'Neil Spencer — De 7429

SIDNEY BECHET AND HIS ORCHESTRA

Sidney Bechet, soprano sax and clarinet; Ernie Caceres, baritone and tenor sax; Dave Bowman, piano; Leonard Ware, guitar; Ed Robinson, bass; Zutty Singleton, drums. Recorded in New York.

Jungle Drums (926)	Vo 4537
Hold Tight (925) v.c.	Vo 4537
What A Dream (924)	Vo 4575
Chant In The Night (927)	Vo 4575

TRIXIE SMITH

Accompanied by: Charlie Shavers, trumpet; Sidney Bechet, soprano sax and clarinet; Sam Price, piano; Teddy Bunn, guitar; Richard Fulbright, bass; O'Neil Spencer, drums. Recorded in New York.

A test was made of "Lady Be Good" by the band.

Freight Train Blues (63866)	De 7489
Trixie Blues (63867)	De 7469
My Daddy Rocks Me (63868)	De 7469
My Daddy Rocks Me No. 2 (63869)	De 7617
He May Be Your Man (63870)	De 7528
Jack I'm Mellow (63871)	De 7528
My Unusual Man (63877)	De 7489

COOT GRANT and KID WILSON

Accompanied by the same personnel as above.

Uncle Joe (63875)	De 7500
Blue Monday On Sugar Hill (63876)	De 7500
Toot It Brother Armstrong	never issued
I Am A Woman	never issued

TOMMY LADNIER AND HIS ORCHESTRA

Tommy Ladnier, trumpet; Sidney Bechet, soprano sax and clarinet; Milton Mezzrow, clarinet; Cliff Jackson, piano; Teddy Bunn, guitar; Elmer James, bass; Manzie Johnson, drums. Recorded in New York, November 28, 1938.

Ja Da (030318)	BB 10086
Really The Blues (030319)	BB 10089
When You And I Were Young, Maggie (030320)	BB 10089
Weary Blues (030321)	BB 10086

1939

HAITIAN ORCHESTRA

Kenneth Roane, trumpet; Sidney Bechet, soprano sax and clarinet; Willie "The Lion" Smith, piano; O. Alderholt, bass; Leo Warney, drums. Recorded in New York. Fourteen sides were made by this group.

Meringue de Amour (582)	Bald 1012
Ti Ralph (581)	Bald 1012
Diane (576)	Bald 1013
Nana (577)	Bald 1013
Baba	Vars 8360
Tropical Mood	Vars 8360
Rose Rhumba	Vars 8405
Sous Les Palmiers	Vars 8405

SIDNEY BECHET QUINTET

Sidney Bechet, soprano sax; Meade "Lux" Lewis, piano; Teddy Bunn, guitar; John Williams, bass; Sidney Catlett, drums. Recorded in New York, May 1939.

Summertime (533-14) - 12 inches	Blue Note 6

PORT OF HARLEM SEVEN

Frank Newton, trumpet; J. C. Higginbotham, trombone; Sidney Bechet, soprano sax and clarinet; Meade "Lux" Lewis, piano; Teddy Bunn, guitar; John Williams, bass; Sidney Catlett, drums. Recorded in New York, May 1939.

Pounding Heart Blues (536-11) - 12 inches	Blue Note 6
Blues For Tommy (532-12) - 12 inches	Blue Note 7

JELLY ROLL MORTON'S NEW ORLEANS JAZZMEN

Sidney de Paris, trumpet; Claude Jones, trombone; Sidney Bechet, soprano sax; Albert Nicholas, clarinet; Happy Caldwell, tenor sax; Jelly Roll Morton, piano; Lawrence Lucie, guitar; Wellman Braud, bass; Zutty Singleton, drums. Recorded in New York September 14, 1939.

Oh, Didn't He Ramble (041456) Preaching by Claude Jones	BB 10429
High Society (041457)	BB 10434
I Thought I Heard Buddy Bolden Say (041458) v.c. Morton	BB 10434
Winin' Boy Blues (041459) v.c. Morton	BB 10429

1940

SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

Sidney Bechet, soprano sax and clarinet; Sonny White, piano; Charlie Howard, guitar; Wilson Myers, bass; Kenny Clarke, drums. Recorded in New York, February 5, 1940. The fourth side was issued under the name of "Sidney Bechet and his Rhythm".

Indian Summer (046832)	BB 10623
One O'Clock Jump (046833)	Vi 27204
Preachin' Blues (046834) v.c. Myers	BB 10623
Sidney's Blues (046835) v.c. Bechet	BB 8509

SIDNEY BECHET'S BLUE NOTE QUARTET

Sidney Bechet, soprano sax and clarinet; Teddy Bunn, guitar; Pop Foster, bass; Sidney Catlett, drums. Recorded in New York, March 1940.

Lonesome Blues (709) - 12 inches	Blue Note 13
Dear Old Southland (710) - 12 inches	Blue Note 13
Bechet's Steady Rider (711)	Blue Note 502
Saturday Night Blues (712)	Blue Note 502

BECHET-SPANIER BIG FOUR

Muggsy Spanier, cornet; Sidney Bechet, soprano sax and clarinet; Carmen Mastren, guitar; Wellman Braud, bass. Recorded in New York, March 1940.

Four Or Five Times (2773) - 12 inches	HRS 2001
Sweet Lorraine (2774) - 12 inches	HRS 2000
Lazy River (2775) - 12 inches	HRS 2000
China Boy (2776) - 12 inches	HRS 2001

Same personnel; recorded in New York, April 1940.

If I Could Be With You (2801) - 12 inches	HRS 2002
That's A Plenty (2802) - 12 inches	HRS 2002
Squeeze Me (2803) - 12 inches	HRS 2003
Sweet Sue (2804) - 12 inches	HRS 2003

LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong, trumpet; Benny Morton, trombone; Sidney Bechet, soprano sax and clarinet; Luis Russell, piano; Bernard Addison, guitar; Wellman Braud, bass; Zutty Singleton, drums. Recorded in New York, June 1940.

Perdido Street Blues (67817) De 18090
2:19 Blues (67818) v.c. Louis Armstrong De 18090
Down In Honky Tonk Town (67819). De 18091

Louis Armstrong, trumpet; Sidney Bechet, soprano sax; Bernard Addison, guitar; Wellman Braud, bass.

Coal Cart Blues (67820) v.c. Louis Armstrong De 18091

SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

Sidney de Paris, trumpet; Sandy Williams, trombone; Sidney Bechet, soprano sax and clarinet; Cliff Jackson, piano; Bernard Addison, guitar; Wellman Braud, bass; Sidney Catlett, drums. Recorded in New York June 4, 1940.

Shake It And Break It (051222) Vi 26640
Old Man Blues (051223) Vi 26663
Wild Man Blues (051224) Vi 26640
Nobody Knows The Way I Feels Dis Mornin' (051225) Vi 26663

SIDNEY BECHET AND HIS RHYTHM

Sidney Bechet, soprano sax and vocal; Cliff Jackson, piano; Wellman Braud, bass; Sidney Catlett, drums. Recorded in New York June 4, 1940.

Make Me A Pallet On The Floor (051226) BB 8509

SIDNEY BECHET TRIO

Sidney Bechet, clarinet; Earl Hines, piano; Baby Dodds, drums. Recorded for Victor in Chicago, September 6, 1940.

Blues In Thirds (053431) Vi 27204

SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

Rex Stewart, cornet; Sidney Bechet, soprano sax and clarinet; Earl Hines, piano; Johnny Lindsey, bass; Baby Dodds, drums. Recorded in Chicago, September 6, 1940.

Blues For You, Johnny (053432) v.c. H. Jefferies Vi 26746
Ain't Misbehavin' (053433) Vi 26746
Save It Pretty Mama (053434) never issued
Stompy Jones (053435) never issued

NEW RECORDS

CHICAGO RHYTHM KINGS

There'll Be Some Changes Made
Song Of The Wanderer Si 104

Randolph Street Rag
Sugar Si 105

Rod Cless, clarinet; Marty Marsala, trumpet; Art Hodes, piano; Jack Goss, guitar; Earl Murphy, bass.

Signature Records' second release presents a quintet oddly named "Chicago Rhythm Kings". The band is built around pianist Art Hodes and clarinetist Rod Cless, both featured on the first Signature release; this time there is a real bass player, Earl Murphy, plus Jack Goss on guitar and a fine, unappreciated trumpet player, Marty Marsala.

Even without discussing "Chicago style" we can admit that the band's name, confusing though it may be, isn't entirely inappropriate. The men are Chicago musicians; the records, even if they're no world-beaters, have some of the form, some of the spirit and some of the excitement of their background. Much more so, incidentally, than the recent efforts of the more famous "Chicagoans".

Marty Marsala has been misplaced for a long time in his brother's band; he's much too good for it. Even though these records aren't a complete indication of his ability, he plays better on them than on any he's ever made. His style is simple, with a big, moving tone, confident phrasing and real push. His solos on these sides could be better -- more direct and more unified. But judge him by his ensemble horn, which is superb. With Rod Cless' support he gets a very powerful drive into the ending of "Changes"; and his broad accents in the first chorus of "Sugar" are noteworthy.

Three piece rhythm sections invariably make us wish for a fourth man. And when it's the drums that are missing, the lack is specially noticeable. But this rhythm section plays well, never forgetting that the drummer is absent and often filling in for him. Without either trombone or sax, the ensemble is direct and unconfused. But one disappointing aspect of these records is their failure to show Rod Cless at anywhere near his outstandingly fine form. We must still go to the first Signature records, and to some of Muggsy's Bluebirds, to hear this exceptional musician at his hottest.

Perhaps the best side, taken as a whole, is "Randolph Street". Arranged by Art Hodes as a theme for Floyd Town's band in Chicago, this begins with a sighing traditional phrase and features blues choruses by Cless, Hodes and Marsala. Rod and Art play good solos, the latter with better rhythm behind him. Both play again, though not quite as well, on "Sugar". "Changes", naturally fine material for a band like this, is also good. "Song Of The Wanderer" is a little less successful, with a few excursions outside the tradition.

Poorly recorded -- the piano especially suffers from bad engineering -- these records break no precedents, and establish no high mark. What's important about them is their good try at recording some of the best white talent in modern jazz -- the men who listened hard in Chicago ten years ago.

BOOGIE WOOGIE MUSIC
De Album 137

PIANO SOLOS: Pete Johnson, Blues On The Down Beat -- Kaycee On My Mind (De 3384); Mary Lou Williams, Overhand (De 3385); Cleo Brown, Pinetop's Boogie Woogie (De 3386); Honey Hill, Boogie Woogie (De 3387); Meade "Lux" Lewis, Yancey Special (De 3387).

WITH ORCHESTRA: Bob Crosby, Gin Mill Blues -- Boogie Woogie Maxixe (De 3382); Woody Herman, Indian Boogie Woogie (De 3383); Teddy Powell, Teddy Bear Boogie (De 3383); Andy Kirk, Little Joe From Chicago (De 3385); Albert Ammons, Boogie Woogie Stomp (De 3386).

Decca's newest album is a curious assortment of "Boogie Woogie Music" assembled from the Decca race and popular files. Two of the sides, Pete Johnson's piano solos, have not been issued before; the rest are reissues. As a boogie woogie collection, the album is quite unrepresentative. Such items as Teddy Powell's and Woody Herman's have little to offer. Of all the band sides in the album, in fact, only Albert Ammons' famous "Boogie Woogie Stomp" (with a small band including Guy Kelly on trumpet, Del Bright, clarinet, Israel Crosby, bass, and Jimmy Hoskins, drums) is genuine boogie woogie. We won't bore our readers with a discussion of others, which have the gross faults and minor advantages of boogie-woogie phrases orchestrated for modern swing bands. (Except Crosby's "Gin Mill", which has nothing at all to do with the b.w.)

First among the piano solos is Meade "Lux" Lewis' marvelous "Yancey Special", which of course belongs in every collection. It is still available, we suppose, on the original record, coupled with Lewis' "Celeste Blues". The present coupling, the "Boogie Woogie" of Chicago blues pianist Honey Hill, is fine, relaxed blues piano. Cleo Brown's version of the original "Pinetpp's Boogie Woogie" has more technique and less music than Pinetop's own. "Overhand" is a charming and very listenable piece of music, but Mary Lou Williams is not a boogie woogie pianist. Which leaves the Pete Johnsons. They're not to be compared with Pete's fine solos on Blue Note and Solo Art.

BOB CROSBY'S BOB CATS De 3431

DON'T CALL ME BOY
YOU'RE BOUND TO LOOK LIKE A MONKEY

Muggsy Spanier, cornet; Floyd O'Brien, trombone; Hank D'Amico, clarinet; Eddie Miller, tenor; Jess Stacy, piano; Nappy Lamare, guitar; Bob Haggart, bass; Ray Bauduc, drums.

Here are the new Bob Cats on record, with Muggsy Spanier, Floyd O'Brien and Hank D'Amico. Except for the latter's clarineting, the band sounds better than ever. These tunes are nothing to rave about, however, and much of the wax is occupied by Nappy Lamare's vocals. Eddie Miller's tenor is interesting, sounding more like Bud Freeman's than it has in a long time.

TEDDY GRACE De 3428
with Bud Freeman's Orchestra

SEE WHAT THE BOYS IN THE BACK ROOM WILL HAVE
I'M THE LONESOMEST GAL IN TOWN

The usual line-up of the Summa Cum Laudes accompany Teddy Grace peaceably enough on two ordinary songs. A single Freeman solo slips into the first side. Teddy sounds like a more nasal Ella Fitzgerald, though her delivery suits these ballads better than Ella's might.

LIONEL HAMPTON Vi 26793
and Orchestra

PIG FOOT SONATA
JUST FOR LAFFS

Lionel Hampton, vibraharp; Marlowe Morris, piano; Teddy Bunn, electric guitar; Douglas Daniels, guitar; Hayes Alvis, bass; Kaiser Marshall, drums.

"Pig Foot Sonata", a composition by Lionel Hampton and Dan Burley, moves with an easy rock over Marlowe's walking bass. Vibraharp and guitar solos precede some good Morris piano. The side isn't much,

however, nor is the other -- a ballad, quietly played.

ARTIE SHAW Vi 26762
and his Gramercy 5—

SPECIAL DELIVERY STOMP
KEEPIN' MYSELF FOR YOU

Bill Butterfield, trumpet; Artie Shaw, clarinet; John Guarnieri, harpsichord; Al Hendrickson, guitar; Jud DeNaut, bass; Nick Fatool, drums.

It's undoubtedly just one more sign of our hidebound conservatism, but we find "Special Delivery Stomp" a quite unbearable hash of different kinds of cheap musical effects. "Diga Diga Do" isn't too good a tune in the first place; and this version, all laced up in fancy corsets and turned out at top speed, is really unpleasant. Billy Butterfield has a few snatches of good muted horn; Guarnieri's "jazz" harpsichord is atrocious.

The other side, a pop tune, is more in the Gramercy 5's line. It's quietly melodic, with Shaw's clarinet in the Goodman vein. Neither side will be of any interest as hot music. Experimenting is very well in its way; but it must have solid roots and clear aims.

BENNY GOODMAN QUARTET BB 10903

I'M A DING DONG DADDY
DIZZY SPELLS

Benny Goodman, clarinet; Lionel Hampton, vibraharp; Teddy Wilson, piano; Gene Krupa (first side only) or Dave Tough, drums.

Bluebird reissues two of the fast display items from the old Goodman quartet's catalog. Both have the possible qualities of this kind of music in more than the usual degree. They are pleasingly tuneful, devoid of poor taste, and show great virtuosity especially on the part of Goodman and Tough. This has been called "jazz chamber music" --- but chamber music is not a form inferior to the symphony, while the Goodman quartet is obviously refined and effete by comparison with great jazz. The answer must be that superb musicianship is not enough to guarantee good music. Especially in jazz, where all depends on the creation of hot phrasing and an interesting melodic line.

HARLAN LEONARD
and his Rockets

A-LA-BRIDGES
PLEASE DON'T SQUABBLE BB 10899

I DON'T WANT TO SET THE WORLD ON FIRE
SKEE BB 10919

Four pretty fine sides of K. C. jump music by the Rockets. "Squabble" is fast over effective bass and drums, with some good solos and vocal by Ernest Williams. Myra Taylor sings the fast "I Don't Want", which throws heavy rhythm, plenty of brass and high solo trombone. "A-La-Bridges" is slow and sentimental, a vehicle for tenor-man Bridges' talents. "Skee" is a jump original, rather reminiscent of the Basie "One O'Clock Jump".

TEDDY WILSON Co 35737
and his Orchestra

COCOANUT GROVE
71

Two left-over waxings by Teddy Wilson's big band, featuring Teddy in piano solos and Ben Webster's tenor. Both sides are originals, the first by Rudy Powell and the second by Webster.

CHARLIE BARNET BB 10885
and his Orchestra

WINGS OVER MANHATTAN
Parts 1 & 2

In an arrangement by Billy May, Charlie Barnet uses the resources of his orchestra in the jazz-symphonic vein of Duke Ellington. Most of the piece is a slow development of a melancholy Ellingtonian theme -- followed by an extravagant ending in program-music style. This is not up to Ellington's work in the same manner, though interesting. But the important thing is that jazz proper could never serve, as this could, for background music in a Hollywood epic. This isn't in any respect dance music; hence not jazz. But worth hearing.

Blues Records

BO CARTER What You Want Your Daddy
BB 8555 To Do? - Honey

MARY HARRIS No Christmas Blues
De 7804 Happy New Year Blues

FRANKIE JAXON You Can't Tell
De 7806 Turn Over

TOMMY McCLENNAN Baby's Doggin' Me
BB 8545 She's A Good Looking Mama

OLLIE SHEPARD You Got Me Wondering
De 7805 I'm Stepping Out Tonight

VIRGINIA FOUR Queen Street Rag
De 7808 I'd Feel Much Better

WASHBOARD SAM Morning Dove Blues
BB 8554 Digging My Potatoes No. 2

GEORGIA WHITE Crazy Blues
De 7807 Worried Head Blues

Tommy McClennan is always first choice any week his name appears on the race list. His new coupling is one of his best: "Good Looking Mama" being further variations on the tune of Tommy's "Whiskey Headed Woman", and "My Baby's Doggin' Me" an equally effective version of a famous blues. ("My Man Is Boogan Me", etc.) Tommy's voice and personality, so thoroughly at home in the blues, come through as well as ever, and his guitarist keeps up.

The rest of the new race records are fairly run-of-the-mill. Ollie Shepard, who used to make pretty good sides for Decca, sinks into jumpin' jive nn his latest. Frankie "Half-Pint" Jaxon features Red Allen's trumpet on two workmanly novelties. Bo Carter's singing and guitar playing are a little better than mediocre; in the present case he gives fairly straight performances to a pair of song tunes.

Clumsy verses and a bad falsetto spoil a good record in Washboard Sam's "Morning Dove Blues". "Digging My Potatoes" is a swingy, fast washboard blues which an expert rhythm section and good sax man make worth hearing. Mary Harris, a new name on the Decca list, might be an old-timer but doesn't rate very high. Her tone is flat and her phrasing mnnotonous. "No Christmas" is based on the "Mecca Flat Blues" theme.

Georgia White does as well as she can with two poor tunes. "Crazy Blues" has a good chorus but a bad verse; the other side is average. The Virginia Four, ensemble blues singers, strike a pleasant medium between the ordinary blues singer and the spiritual quartet; no more.

COLLECTORS' ITEMS

YOUNG'S CREOLE JAZZ BAND

Bernie Young's Creole Jazz Band is one of the earliest colored outfits on record. A Chicago band, it made records for the Paramount company as early as 1922-23. The line-up on this date, according to Happy Caldwell (see George Hoefer, Jr., "The Hot Box", in October 1st Down Beat), was:

Bernie Young, trumpet; Preston Jackson, trombone; Happy Caldwell, clarinet; Stomp Evans, C-melody sax; Cassino Simpson, piano; Mike McKendrick, banjo; and Eddie Temple, drums.

One side recorded by the Young Creole Jazz Band was picked up recently by Merrill Hammond, Jr., of Worcester, Mass. It's on Claxtonola 40272, pressed of course from a Paramount master. The title is "Tin Roof Blues" and the master number, 1535-2. Judging from the latter, the Young recordings were made some time before King Oliver's Paramounts. The latter have been dated March 1923, by William Russell.

Commenting on the "Tin Roof", Mr. Hammond writes "these guys aren't world beaters, but they sure do know how to play Tin Roof in New Orleans tradition. Record opens with a piano intro, followed by ensemble with cornet lead and clary and trombone in tradition. Then follows a trio, then a trombone chorus, muted cornet chorus, then a restrained all out ensemble... A rather plodding banjo, but the rest of the crew feels every note of the music."

The backing, on Claxtonola, is the well known "Black Sheep Blues" (1532-1) by the Midway Garden Orchestra. The side mentioned by Hoefer, in his column on Caldwell, is "Dearborn Street Blues", issued on Paramount 12088 with Oliver's "Southern Stomps". Two other sides were issued on Paramount 12060, "Every Saturday Night" and "What's The Use of Lovin'". The latter is an accompaniment for Anna Oliver's singing.

* * *

Merrill Hammond also has a Hazel Meyers "Maybe Someday" and "When Your Troubles", Vocalion 14861. The piano accompanist in the opinion of Hammond, Bill Love and Larry Muehling, is Fats Waller. Can anyone else give an opinion on this item?

Merrill also brings up again the question of Hazel Meyers' Okeh 8364, "Blackville After Dark" (97-66a) -- "Heart Breaking Blues" (97-67a), accompanied by "Starks Hot Five" (no apostrophe). This excellent blues record was mentioned by George Beall in an old J.I.; but as far as we know, the personnel remains unknown.

FATS WALLER'S BUDDIES

The personnel for Fats Waller's Victors 38110 and 38119, given by Albert Nicholas and printed in JAZZ INFORMATION for Sept. 20, 1940, seems at least to be partly wrong.

Walter E. Schaap tells us that in Charles Delaunay's files he came across a personnel for "Ridin' But Walkin'" (38119), given by Leonard Davis, as follows:

Leonard Davis, Henry Allen, Jr., trumpets; Jack Teagarden, trombone; Otto Hardwick, alto and clarinet; Happy Caldwell, tenor; Fats Waller, piano; Eddie Condon, banjo; Al Morgan, bass, and Gene Krupa, drums.

PRIVATE COLLECTION BEING SOLD

Hot records for sale, very reasonable. Henderson, Ellington, mostly new. Not sold by mail. P. Tucci, 108-55 38th Ave. Corona, L.I. After 7 PM Mon.-Fri. Take Flushing train from Times Square to Albertus Avenue.

One side, "Won't You Get Off It Please", has been checked recently; Allen and Higginbotham can be identified positively, the tenor might easily be Caldwell, and the bass is almost certainly Pop Foster. So Leonard Davis' personnel seems to be correct, for this side at least. "Lookin' For Another Sweetie" and "When I'm Alone" are quite commercial; Henry Allen can be heard on them, however. The line-up given by Nicholas, however, was quite clearly remembered. Does it apply to others of the Waller all-star sides?

On the reverse, "Won't You Get Off It Please", according to Davis, J. C. Higginbotham replaced Teagarden, Bernard Addison played instead of Condon, and Pop Foster and Kaiser Marshall took Morgan's and Krupa's places.

(Nicholas' personnel for this session was Charlie Gains, Henry Allen, trumpets; Teagarden, Charlie Green, trombones; Nicholas, Hardwick, Larry Binyon, reeds; Waller, piano; Condon, banjo; Foster, bass, and Marshall, drums.)

IN FUTURE ISSUES

A Biography of

SIDNEY BECHET

by Mary E. Karoley

A Biography of

"BIG EYE" LOUIS NELSON

by Orin Blackstone

A Profile of

GEORGE AVAKIAN

by Charles Miller

*

and other features

—New York

(Continued from Page 4)

at Dick Wheaton's, Seventh Avenue and 137th Street. Kaiser Marshall and Bobby Hicks are featured in the new band at the Elks Rendezvous. Wingy Carpenter continues at the New Capitol.

—Chicago

AN AMIABLE jazz piano battle is on for the next four weeks in the Panther Room, where Fats Waller and his small crew play for dancing and Bob Zurke solos during intermissions.

In mid-November Ellington's full band, a Bigard contingent using the new trumpet man Nance, and Harlan Leonard played recording dates for their respective labels in Chicago. Sides already made by Johnny Hodges, with Cootie Williams on trumpet, will be released on Bluebird soon.

King Kolax has returned to house band the Savoy Ballroom for the Winter season. Charlie Barnet is booked for the Savoy on Sunday, November 17, and Lucky Millinder on December 1.

Standby costs have caused Harry Lim to give up hope of importing out-of-towners to work with the Sunday afternoon jam combinations at the Sherman. After the session this week-end, Harry will probably head back to New York, where he hopes to conduct similar sessions at the Waldorf.

Darnell Howard now heads a five piece combination, playing in the loft of the new 308 Club at 31st Street and South Parkway.

After a short stay at Sportsmans Tavern at 75th Street and Stoney Island, trumpeter Pete Dailey has dropped out of the hot racket to join the Schnicklefritzers. Now at Sportsmans is a trio consisting of Bill Huntington, guitar; Bill Moore, bass, and Phil Ward, tenor.

Bill Smith, one-time pianist with Eddie South, is now doing vocals and solos at the tavern on the corner of Goethe and Clark.

J. S.

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